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Stabat Mater

for

TWO SOPRANOS, ALTO, TENOR, AND BASS SOLI
AND FULL CHORUS OF MIXED VOICES
WITH PIANO ACCOMPANIMENT

by

Gioacchino Rossini

\$1.00

(In U. S. A.)

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NEW YORK

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*Orchestral score and parts may be obtained
from the Publisher on rental.*

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TRIBULATION

Words adapted by W. Ball

No. 1.—INTRODUCTION.

CHORUS AND QUARTET.

Lord most holy! Lord most mighty!
Righteous ever are Thy judgments.
Hear and save us, for Thy mercies' sake.

No. 2.—AIR.—(TENOR.)

Lord! vouchsafe Thy loving-kindness,
Hear me in my supplication,
And consider my distress.
Lo! my spirit fails within me,
Oh! regard me with compassion,
And forgive me all my sin!
Let Thy promise be my refuge,
Oh, be gracious and redeem me,
Save me from eternal death!

No. 3.—DUET.—(1st AND 2nd SOPRANO.)

Power eternal! Judge and Father!
Who shall blameless stand before Thee,
Or who Thy dreadful anger fly!
Hear, and aid us strength to gather
To obey Thee, still adore Thee,
In hope and faith to die!

No. 4.—AIR.—(BASS.)

Through the darkness Thou wilt lead me,
In my trouble Thou wilt heed me,
And from danger set me free.
Lord! Thy mercy shall restore me,
And the day-spring shed before me,
All salvation comes from Thee!

No. 5.—RECITATIVE (BASS) AND CHORUS.

(Without Accompaniment.)

Thou hast tried our hearts towards Thee;
but if Thou wilt not forsake us, our souls shall
fear no ill.

Lord! we pray Thee, help Thy people;
save, O save them; make them joyful, and
bless Thine inheritance.

No. 6.—QUARTET.

I have longed for Thy salvation, and my
hope was in Thy goodness! Blessed be Thy
Name, O Lord, for ever!

Now and henceforth, we beseech Thee, turn
our hearts to Thy commandments, and incline
them evermore to keep Thy law.

Give Thy servants understanding, so that
they may shun temptation, and in all things
follow Thee.

Oh! vouchsafe us true repentance, teach us
always to obey Thee, and to walk the way of
peace.

Let Thy light so shine before us,
And Thy mercy be upon us,
Ev'n as is our trust in Thee.

No. 7.—CAVATINA.—(2nd SOPRANO.)

I will sing of Thy great mercy, for I was in
deep affliction, and Thou didst deliver me. I
will call unto the people, and the nations all
shall hear me, and shall praise Thy holy
Name!

No. 8.—AIR (1st SOPRANO) AND CHORUS.

When Thou comest to the judgment, Lord,
remember Thou Thy servants! None else can
deliver us.

Save, and bring us to Thy kingdom, there
to worship with the faithful, and for ever dwell
with Thee!

No. 9.—QUARTET.

(Without accompaniment.)

Hear us, Lord! We bless the Name of our
Redeemer! and His great and wondrous
mercies now and ever glorify!

No. 10.—FINALE

To Him be glory evermore. Amen.

STABAT MATER.

No. 1.—INTRODUCTION.

CHORUS AND QUARTET.

Stabat mater dolorosa
Juxta crucem lacrymosa,
Dum pendebat Filius.

No. 2.—AIR.—(TENOR.)

Cujus animam gementem
Contristantem et dolentem
Pertransivit gladius.
O quam tristis et afflicta
Fuit illa benedicta
Mater Unigeniti;
Quæ moerebat, et dolebat
Et tremebat, cum videbat
Nati pœnas inclyti.

No. 3.—DUET.—(1st & 2nd SOPRANO.)

Quis est homo qui non fleret
Christi matrem si videret
In tanto supplicio?
Quis non posset contristari
Piam matrem contemplari
Dolentem cum Filio?

No. 4.—AIR.—(BASS.)

Pro peccatis suæ gentis
Vidit Jesum in tormentis,
Et flagellis subditum.
Vidit suum dulcem natum
Morientem desolatum
Dum emisit spiritum.

No. 5.—RECITATIVE (BASS) AND CHORUS.

(Without Accompaniment.)

Eia, mater, fons amoris,
Me sentire vim doloris
Fac, ut tecum lugeam.
Fac ut ardeat cor meum
In amando Christum Deum,
Ut sibi complaceam.

No. 6.—QUARTET.

Sancta mater, istud agas,
Crucifixi fige plagas
Corde meo valide.
Tui nati vulnerati,
Tam dignati pro me pati,
Pœnas mecum divide.
Fac me vere tecum flere
Crucifixo condolere,
Donec ego vixero.
Juxta crucem tecum stare,
Te libenter sociare
In planctu desidero.
Virgo, virginum præclara,
Mihi jam non sis amara,
Fac me tecum plangere.

No. 7.—CAVATINA.—(2nd SOPRANO.)

Fac ut portem Christi mortem,
Passionis ejus sortem,
Et plagas recolere
Fac me plagis vulnerari,
Cruce hæc inebriari,
Ob amorem Filii.

No. 8.—AIR (1st SOPRANO) AND CHORUS.

Inflammatum et accensus
Per te, Virgo, sum defensus
In die judicii.
Fac me cruce custodiri,
Morte Christi præmuniri,
Confoveri gratiâ.

No. 9.—QUARTET.

(Without Accompaniment.)

Quando corpus morietur,
Fac ut animæ donetur
Paradisi gloria.

No. 10.—FINALE.

In sempiterna sæcula. Amen.

Nº 1. Introduction.

Andantino moderato. (♩ = 132.)

Piano.

pp
f
pp
f
p
mf
cresc.
rinf.
ff

SOPRANO. Tutti.

ALTO. Tutti.

TENOR. Tutti.

BASS. Tutti.

*sotto voce**sotto voce*Sta - bat ma - ter do - lo -
Lord, most ho - ly, Lord, mostSta - bat ma - ter do - lo - ro -
Lord, most ho - ly, Lord, most might -

*sotto voce*Sta - bat ma - ter do - lo - ro -
Lord, most ho - ly, Lord, most might -*sotto voce*do - lo - ro
most might -ro -
might

Soli.

sa. Sta - bat ma - ter do - lo - ro - sa
y: Lord, most ho - ly, Lord, most might - y!

p Soli.

sa. Sta - bat ma - ter do - lo - ro - sa
y: Lord, most ho - ly, Lord, most might - y!

p Soli.

p Tutti.

jux - ta cru - cem la - cry - mo - sa. Sta - bat
Right - eous - ey - er - are thy - judg - ments. Lord, most

p Tutti.

jux - ta cru - cem la - cry - mo - sa. Sta - bat
Right - eous - ey - er - are thy - judg - ments. Lord, most

p Tutti.

Soli.

ma - ter do - lo - ro - sa jux - ta cru - cem
ho - ly, Lord, most might - y! Hear and save us,

Soli. **Soli.**

ma - ter do - lo - ro - sa cru - cem
ho - ly, Lord, most might - y! save us,

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ff Tutti.

la - cry - mo - sa, dum pen -
hear and save us, save us

ff Tutti.

la - cry - mo - sa, dum pen -
hear and save us, save us

Soli.

ff Tutti.

ff

de - bat thy fi - li -
for thy mer - cy's

ff

us.
sake.

ff

smorz. *pp*

Tenor Solo.

Sta - - - bat ma - - ter
Lord, - - - most ho - - ly,

do - - - lo - ro - - sa jux - - - ta
Lord, - - - most might - y! Right - - - eous

cru - - cem la - - - cry - mo - - sa,
ev - - er are - - - thy judg - ments.

Soli.

Dum pen - de - bat, dum pen - de - bat,
Hear and save us, hear and save us,

Soli.

Dum pen - de - bat, dum pen - de - bat,
Hear and save us, hear and save us,

f Tutti.

Dum pen -
Hear and

f Tutti.

p **Tutti.**
dum pen - de - bat fi - li - us.
save us for thy mer - cy's sake.

Dum pen -
Hear and

f Tutti.

de - bat, dum pen - de - bat, dum pen -
save us, hear and save us, save us

de - bat, dum pen - de - bat, dum pen -
save us, hear and save us, save us

p

de - - - bat fi - - - li - - -
for thy mer - - - cy's

p

de - - - bat fi - - - li - - -
for thy mer - - - cy's

p

ff *pp*

Soli.

us. Sta - bat ma - ter do - lo -
sake. Lord, most ho - ly, Lord, most

Soli.

us. Sta - bat ma - ter do - lo -
sake. Lord, most ho - ly, Lord, most

Soli.

ro - sa jux - ta cru - cem la - ery -
might - y! Right - eous ev - er are thy

ro - sa jux - ta cru - cem la - ery -
might - y! Right - eous ev - er are thy

mo - sa, dum pen - de - bat fi - li -
judg - ments: save us for thy mer - cy's

us.
sake.

Chorus.
Jux - - - ta cru - - - cem
Right - - - eous ev - - - er

Chorus.
Jux - - - ta
Right - - - eous

Chorus.
Jux - - - ta cru - - - cem la - - - ery
Right - - - eous ev - - - er are thy

Chorus.
Jux - - - ta cru - - - cem la - - - ery
Right - - - eous ev - - - er are thy

la - - - cry - - - mo - - -
are - - - thy - - - judg - - -

cru - - - cem la - - - cry - - - mo - - -
ev - - - er are - - - thy - - - judg - - -

mo - - - sa, - - -
judg - - - ments,

- - - sa - - - dum pen -
- - - ments: - - - save - - - us

- - - sa, - - - dum pen -
- - - ments: - - - save - - - us

sotto voce de - bat fi - li - us, *ff Tutti.*
sotto voce for - thy mer - cy's sake! jux - - ta
Right - - - eous

sotto voce de - bat fi - li - us, *ff Tutti.*
sotto voce for - thy mer - cy's sake! jux - - ta
Right - - - eous

sotto voce de - bat fi - li - us, *ff Tutti.*
sotto voce for - thy mer - cy's sake! jux - - ta
Right - - - eous

eru - - - cem la - - - cry
ev - - - er are thy

ff Tutti.
jux - - - ta eru - - - cem la - - - cry
Right - - - eous are thy

eru - - - cem la - - - cry
ev - - - er, right - - - eous mo - - - sa, la - - - cry
ev - - - er are thy

mo - - - sa,
judg - - - ments:

mo - - - sa,
judg - - - ments:

dum save pen us de bat thy fi mer - li cy's
sotto voce

dum save pen us de bat thy fi mer - li cy's
sotto voce

dum save pen us de bat thy fi mer - li cy's
sotto voce

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Chorus.*sotto voce.*

us. sake! do-lo-ro-sa,
Hear and save us,
Chorus.

sotto voce.

us. sake!

f *pp*

Soli.**Tutti.**

la-cry-mo-sa, hear and save us, dum hear pen-and-de-save

Soli. **Tutti.** *p*

p **Tutti.**

dum hear pen-and-de-save

p **Tutti.**

f *p*

Tenor Solo.

fi - li -
for thy mer - cy's

bat
us, fi - li -
for thy mer - cy's

bat
us, fi - li
for thy mer - cy's

p
dum pen - de - bat fi - li
save us for thy mer - cy's

mf

p

us.
sake.

us.
sake.

p

cresc.

p

ff

Nº 2. Cujus animam.

(Lord, vouchsafe thy loving kindness.)

Air.

Allegro maestoso. (♩ = 100.)

Piano.

First system of the piano introduction. The right hand features a melodic line with a fermata on the first measure, while the left hand provides a rhythmic accompaniment. Dynamics include *ff* (fortissimo) and *pp* (pianissimo).

Second system of the piano introduction. The right hand continues the melodic line, and the left hand features a more active accompaniment. The dynamic *dolce* (dolce) is indicated.

Third system of the piano introduction. The right hand has a more active melodic line, and the left hand continues with a rhythmic accompaniment.

Fourth system of the piano introduction. The right hand features a more active melodic line, and the left hand continues with a rhythmic accompaniment. Dynamics include *ff* (fortissimo) and *pp* (pianissimo).

Tenor. *p*

Cu - - jus - a - ni -
 Lord, vouch-safe thy -

Fifth system of the score. It includes the Tenor vocal line and the piano accompaniment. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *pp* (pianissimo).

man ge - men - tem, con - tris - tan - tem
lov - ing - kind - ness, hear me in my

et do - len - tem, per - tran - si - vit
sup - pli - ca - tion, and con - sid - er

f gla - di - us. *ff* Cu - jus
my dis - tress. Lord! vouch

a - ni - mam ge - men - tem, con - tris -
safe thy lov - ing kind - ness, hear me

tan - tem et do - len - tem,
in my sup - pli - cation,

per - tran - si - vit gla - di - us.
and con - sid - er my dis - tress.

O quam tris - - - tis et af -
Lo! my spir - - - it fails with -

flic - - ta fu - - it il - - la -
in me: Oh! re - gard me -

be - - - ne - dic - ta, fu - - it -
with com - pas - sion, Oh! re -

il - - la be - - - ne - dic - - ta
gard me with com - pas - - sion,

Ma - - - ter, Ma - - - ter u - ni - ge - ni -
and for - give, for - give me all my

ti. O quam tris - tis
sin. Lo! my spir - it

et af - flic - ta fu - it
fails with - in me: Oh! re -

il la be - ne - dic - ta
gard me with com - pas - sion,

Ma - - - ter, Ma - - - ter u - - ni -
and for - give, for - give me

a piacere. a tempo.

ge - ni - ti; Quae moe - re - bat, et do -
all my sin. Let thy prom - ise be my -

le - bat et tre - me - bat, cum vi -
ref - uge: Oh! be - gra - cious and re -

de - bat na - ti - poe - nas in - ely -
deem me; save me from e - ter - nal

ti, et tre - me - bat,
death! Oh! be - gra - cious -

cum and vi - de - bat na - ti -
re - deem me, save me

poe - nas in - cly - ti, quae moe -
from e ter - nal death! Let thy

re - bat et do - le - bat et tre - me - bat; cum vi -
prom - ise be my ref - uge; Oh! be gra - cious, and re -

de - bat, et tre - me - bat, cum vi - de - bat na - ti
deem me, oh! be gra - cious, and re - deem me, save me

poe - - - nas iu - e - ly -
from - e - ter - nal -

ff

ti, death! quae moe-re - bat et do - le - bat et tre -
Let thy prom-ise be my ref - uge; Oh! be

p

me - bat, gra-cious, cum vi - de - bat; et tre-me - bat cum vi -
and re-deem me, Oh! be gra - cious, and re -

p

de - bat na - ti poe - deem me, save me from - nas e -

ff

in - cly - ti, na -
ter - nal death, save

p *p*

ti me poe - nas in-cly-
from e - ter - nal

f

ti.
death.

pp

Nº 3. "Quis est homo?"

21

(Power Eternal.)

Duet.

Largo. (♩ = 69.)

Piano.

dolce.

pp

pp

p

SOPRANO I.

Quis est
Pow'r E -

1p

ff

pp

ho - mo qui non fle - ret, Chris-ti ma - trem si vi-
ter - nal! Judge and Fa - ther! Whoshall blame - less stand be-

de - ret, Chris-ti ma - trem si vi-de-ret in
fore thee? Whoshall blame - less stand be-fore thee, or Thy

tan - to suppli - ci - o, si vi-de - ret, si vi-
dread - ful an - ger fly? Who shall blame - less stand be -

de - ret in tan - to suppli - ci - o? Chris - ti -
fore thee, or who thy an - ger fly? Who shall

ma - trem si vi-de - ret in tan - to sup-pli - ci -
blame - less stand be-fore thee, Or thy dread - ful an - ger.

SOPRANO II.

o? Quis non pos - set con-tris-ta - ri pi-am
fly? Hear, and aid us strength to gath - er, to o -

ma - trem con-tem-pla - ri, pi-am ma - trem con-tem-
bey thee, still a-dore thee, to o-bey thee, still a -

pla-ri do - - len - tem cum fi - li - o, pi-am
dore thee, and in hope and faith to die, to o -

ma - trem con-tem-pla - ri do-len - tem cum fi - li -
bey thee, to a-dore thee, in hope and faith to

o, pi-am ma - trem con-tem-pla - ri do -
die, to o-bey thee, still a-dore thee, and in

Quis est ho - mo qui non
Pow'r E - ter - nal! Judge and

len - tem cum fi - li - o?
hope and faith to die!

fle - ret. Chris - ti ma - trem si vi -
Fa - ther! Who shall blame - less stand be -

p *f* *p* *ff*

de - ret; Quis est ho - mo qui non
fore thee? Pow'r E - ter - nal! Judge and

f *ff*

fle - ret, Chris - ti ma - trem si vi -
Fa - ther! Who shall blame - less stand be -

p *f* *p* *ff*

de - ret, Chris - ti ma - trem
fore thee? Who shall blame - less

de - ret, Chris - ti ma - trem si vi - de -
fore thee? Who shall blame - less stand be - fore

f *p* *f*

si vi - de - ret in - tan - to, in -
stand be - fore thee, or thy dread - ful, thy -

- - - - - ret in or thy
thee, thee, or thy

p

tan - to suppli - ci - o? Quis non pos - set con - tris -
dread - ful an - ger fly? Hear and aid us strength to

tan - to suppli - ci - o? Quis non pos - set
dread - ful an - ger fly? Hear and aid us

p

ta - ri, pi - am ma - trem con - tem -
gath - er, to o - bey thee, to a -

con - tris - ta - ri, pi - am ma - trem
strength to gath - er, to o - bey thee,

pla - ri; Quis non pos - set
dore thee, hear, and aid us

con - tem - pla - ri; Quis non pos - set con - tris -
to a - dore thee, hear, and aid us strength to

con - tris - ta - ri pi - am ma - trem con - tem -
 strength to gath - er, to o - bey and still a -
 ta - ri,
 gath - er,

pla - ri; Quis non pos - set con - tris -
 dore thee; Hear, and aid us strength to

ta - ri pi - am ma - trem con - tem -
 gath - er, to o - bey and still a -

pla - ri; Quis non pos - set con - tris -
 dore thee; Hear, and aid us strength to

ta - ri pi - am ma - trem con - tem -
gath - er, to o - bey and still a -

p *ff* *p*

pla - ri, pi - am ma - trem
dore thee, to o - bey and still a - dore

f *f* *p* *f*

con - tem - pla - ri do -
still a - dore thee, a -

ri do
thee, a - dore

p

len - tem, do - len - tem cum fi - li -
dore thee, in hope and faith to

tem, do len - tem cum fi - li -
thee, in hope and faith to

o, cum fi - li - o, do -
die, in hope and faith, in

o, do - len - tem, do - len - tem, do -
die, to o - bey, thee, a - dore - thee, in

len - tem cum fi - li - o?
hope and faith to die.

len - tem cum fi - li - o?
hope and faith to die.

col canto. *dolce.*

pp

pp *f* *p*

pp *ff* *ff*

No 4. "Pro Peccatis"

29

(Through the darkness.)

Air.

Allegretto maestoso. (♩ = 88.)

Piano.

The first system of the piano accompaniment consists of two staves. The right hand features a melodic line with a trill on the final note of the first phrase. The left hand provides a rhythmic foundation with eighth-note patterns. Dynamics include *pp* (pianissimo), *f* (forte), and *ff* (fortissimo).

BASS.

The vocal part for the Bass voice is written on a single staff. It includes the lyrics: "Pro peccatis suae gentis vidit Through the darkness thou wilt lead me, In my". The music is in a 3/4 time signature and features a trill on the word "suae".

The second system of the vocal part continues the lyrics: "Je - sum in - tor - men - tis, et fla - gel - lis trou - ble thou wilt heed me, And from dan - ger". The music includes a trill on the word "Je - sum" and a *ff* (fortissimo) dynamic marking.

sub - di - tum.
set me free.

tr

pp *ff*

Pro pee - ea - tis su - ae - gen - tis
Through the dark - ness thou wilt lead me,

pp

vi - dit Je - sum in for - men - tis
In my trou - ble thou wilt heed me,

et fla - gel - lis, et fla - gel - lis,
And from dan - ger, and from dan - ger,

et fla - gel - lis sub di -
and from dan - ger set me -

pp

tum.
free.

pp *pp* *sf* *pp*

pp *ff*

tr

Vi - dit
Lord! thy

sotto voce.

su - um dul - cem na - tum mo - ri - en - tem
mer - cy shall re - store me, And the day-spring

de - so - la - tum dum e - mi - sit
shed be - fore me, All sal - va - tion

tr *ff*

tr
spi - ri - tum.
comes - from thee.

pp *ff*

Vi - dit su - um dul - cem na - tum mo - ri -
Lord! thy mer - cy shall re - store me, And the -

pp

en - tem de - so - la - tum dum e - mi - sit,
day - spring shed be - fore me, All sal - va - tion,

dum e - mi - sit, dum e - mi - sit spi - ri -
all sal - va - tion, all sal - va - tion comes from -

f *p*

tum.
thee.

vi - dit su - um dul - cem
Lord! thy mer - cy shall re -

na - tum, mo - ri - en - tum de - so -
store me, and the day - spring shed be -

la - tum dum e - mi - sit, dum e - -
fore me, all sal - va - tion, all sal - -

mi - sit spi - ri - tum, vi - dit
va - tion comes from thee! Lord! thy

su - um dul - cem na - tum mo - ri -
mer - cy shall re - store me, and the

en - tem de - so - la - tum dum e - mi - sit,
day - spring shed be - fore me, all sal - va - tion,

dum e - - mi - - sit spi - - ri -
all sal - - va - - tion comes from

pp

tum, e - - mi - sit, e - - mi - sit
thee, all, all sal - - va - - tion

ff

spi - - ri - - tum, e - - mi - sit,
comes from thee, all, all sal - -

e - - mi - sit spi - - ri - - tum.
va - - tion comes from thee.

tr

No 5. "Eia mater."
(Thou hast tried our hearts.)
Chorus and Recitative.

35

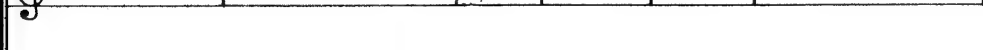
Andante mosso.

Bass Solo. 


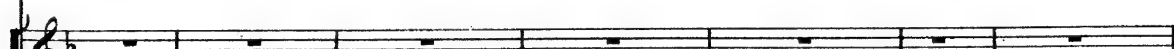
Soprano. 


Alto. 

Tenor. 

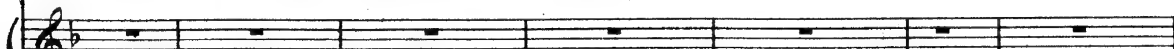
Bass. 
E - ia, ma - ter fons a - mo - ris, me sen - ti - re vim do -
Thou hast tried our hearts to - ward, thee; But if thou wilt not for

Piano. 
(ad lib.) 
Andante mosso. (♩ = 76.)




lo - ris fac, ut te cum lu - - ge -
sake us, Our souls, shall fear, shall fear no




sotto voce.

Fac ut ar - de - at cor me - - - um,
 Lord! we pray thee, spare thy peo - - - ple,

sotto voce.

Fac ut ar - de - at cor
 Lord! we pray thee, help thy

sotto voce.

Fac ut ar - de - at cor
 Lord! we pray thee, help thy

sotto voce.

am.
 ill.

mf

In a - man - do Chris-tum De - - - um,
 Save, O save them; makethem joy - - - ful,

me - um,
 peo - ple;

In a - man - do Chris-tum
 Save, O save them; makethem

me - um,
 peo - ple;

In a - man - do Chris-tum
 Save, O save them; makethem

ut si - bi com - pla -
and bless thine in - her -

De - um,
joy - ful,

ut si - bi com - pla -
and bless thine in - her -

De - um,
joy - ful,

ut si - bi com - pla -
and bless thine in - her -

ut si - bi com -
and bless thine in -

cresc.

Allegro moderato.

- ce - am. In a - - man-do
- i - tance. Save them, save them

ut si - bi com - pla - ce - am. In a - - man-do
and bless thine in - her - i - tance. Save, O save them,

- ce - am. In a - - man-do
- i - tance. Save them, save them

- ce - am. In a - - man-do
- i - tance. Save them, save them,

pla - - ce - am.
her - - i - tance.

ff

sotto voce.

ff

sotto voce.

ff

sotto voce.

ff

sotto voce.

ff

mf

Allegro moderato. (♩ = 126.)

Andante mosso.

Christum De-um, ut si - bi com-
make them joy-ful, and bless thine in -

Christum De-um, ut si - bi com - pla - ce -
make them joy-ful, and bless thine in - her - i -

Christum De-um, ut si - bi com - pla - ce -
make them joy-ful, and bless thine in - her - i -

Andante mosso. (♩ = 76.)

pla - ce - am, ut si - bi com - pla - ce - am,
her - i - tance, and bless thine in - her - i - tance,

am, ut si - bi com - pla - ce - - am,
tance, and bless thine in - her - i - - tance,

am, ut si - bi com - pla - ce - - am,
tance, and bless thine in - her - i - - tance,

ff

fac ut ar - de - at cor me - um in a - man - do Chris - tum
 Lord! we pray thee, spare thy peo - ple; save, O save them, make them

ff

fac ut ar - de at cor me - um in a - man - do Chris - tum
 Lord! we pray thee, spare thy peo - ple; save, O save them, make them

ff

in a - man - do Chris - tum
 save, O save them, make them

ff

Adagio.

sotto voce.

De - um, ut si - bi com - pla - - - - - ce -
 joy - ful, and bless thine in - her - - - - - i -

sotto voce.

ut si - bi com - pla - - ce -
 and bless thine in - her - i -

sotto voce.

De - um, ut si - bi com - pla - - ce -
 joy - ful, and bless thine in - her - i -

sotto voce.

De - um,
 joy - ful,

Adagio.

p sotto voce.

Allegro moderato.

am, tance, in a - - man - do, Chris-tum,
save them, save them, make them,

Allegro moderato. (♩ = 126.)

Andante mosso.

De-um, joy-ful, ut si - bi com - pla - ce - am,
and bless thine in - her - i - tance,

Andante mosso. (♩ = 76.)

ut si - bi com-pla-ce-am; fac ut ar - de - at cor
and blessthine in - her - i - tance. Lord! we pray thee, spare thy

ut si - bi com-pla - ce - am; fac ut ar - de - at cor
and blessthine in - her - i - tance. Lord! we pray thee, spare thy

ut si - bi com-pla - ce - am; fac ut ar - de - at cor
and blessthine in - her - i - tance. Lord! we pray thee, spare thy

me - um in a - man - do Chris - tum De - um,
peo - ple; save, O save them, make them joy - ful,

me - um in a - man - do Chris - tum De - um,
peo - ple; save, O save them, make them joy - ful,

in a - man - do Chris - tum De - um,
save, O save them, make them joy - ful,

me - um in a - man - do Chris - tum De - um,
peo - ple; save, O save them, make them joy - ful,

in a - man - do Chris - tum De - um,
save, O save them, make them joy - ful,

Adagio.

sotto voce.

ut si - bi com - pla - - ce -
and bless thine in - her - - i -

sotto voce.

ut si - bi com - pla - - ce -
and bless thine in - her - - i -

*sotto voce**sotto voce.*

ut si - bi com - pla - - ce -
and bless thine in - her - - i -

sotto voce.

Adagio.

p sotto voce.

am, ut si - bi com - pla - ce - am. —
tance, and bless thine in - her - i - tance. —

am, ut si - bi com - pla - ce - am. —
tance, and bless thine in - her - i - tance. —

am, ut si - bi com - pla - ce - am. —
tance, and bless thine in - her - i - tance. —

No 6. "Sancta mater, Istud agas.
(I have longed for thy Salvation.)

43

Quartet.

Andante. (♩ = 69.)

Piano. *ff* *pp*

TENOR.

San - cta ma - ter, is - tud a - gas, cru - ci -
I have long'd for thy sal - va - tion, And my

Con espress.

fix - i fi - ge pla - gas, san - cta ma - ter, is - tud
hope was in thy goodness; I have long'd for thy sal -

a - gas, cru - ci - fix - i fi - ge pla - gas,
va - tion, and my hope was in thy good - ness,

Cor - de me - o, cor - de me - o va - li -
Bless - ed be Thy name, O Lord, for ev -

de, cor - de me - o, cor - de me - o,
er! Bless - ed be Thy name, Thy ho - ly

cor - de me - o va - li - de.
name, O Lord, for ev - er.

SOPRANO.

Tu i - na - ti vul - ne - ra - ti,
Now and henceforth, we be - seech thee,

TENOR.

Tu - i
Now and

tam dig - na - ti pro me pa - ti;
Turn our hearts to thy com - mandments;

na - ti vul - ne - ra - ti,
hence - forth, we be - seech thee,

tam dig -
Turn our

tu - i na - ti vul - ne - ra - ti,
now and henceforth, we be - seech thee,
na - ti pro me pa - ti;
hearts to thy com - mandments;

tam dig - na - ti pro me pa - ti, poe - nas
turn our hearts to thy com - mand - ments, and in -

me - cum di - vi - de, di - vi - de,
cline them ev - er - more to keep thy law,

poe - nas me - cum, poe - nas me - cum, poe - nas
and in - cline them, and in - cline them ev - er

poe - nas me - cum, poe - nas me - cum, poe - nas
and in - cline them, and in - cline them ev - er

me - cum di - vi - de.
more to keep thy law.

me - cum di - vi - de.
more to keep thy law.

dolce.

BASS. *ff*

Fac me
Give thy

ALTO.

ff

Fac me ve re
Give thy ser vants

ve re te cum fle - re,
ser vants un der stand - ing,

te cum fle - re,
un der stand - ing,

cru - ci - fix o con do -
so that they may shun temp -

cru - ci - fix o con do le -
so that they may shun temp ta -

le - re,
ta - tion,

re, do - nec e - go, do - nec
tion, and in all things, and in

do - nec e - go, do - nec
and in all things, and in

pp

e - go, do - nec e - go
 all things, all in all things
 e - go, do - nec e - go
 all things, all in all things

ff
 vix - e - ro, do - nec e - go vix - e -
 fol - low thee, and in all things fol - low
 vix - e - ro.
 fol - low thee.
ff *p*

SOPRANO.
 Jux - ta cru - cem te - cum
 Oh! vouch - safe us true re -
 ALTO.
 ro.
 thee.
 TENOR.
 Jux - ta cru - cem te - cum
 Oh! vouch - safe us true re -
 BASS.
 Jux - ta cru - cem te - cum sta - re,
 Oh! vouch - safe us true re - pent - ance.
pp

sta - re, te li - ben - ter so - ci -
pen - tance, teach us al - ways to o -

Te li - ben - ter so - ci - a - re,
Teach us al - ways to o - bey thee,

sta - re, te li - ben - ter so - ci -
pen - tance, teach us al - ways to o -

a - re. te li - ben - ter so - ci -
bey thee. teach us al - ways to o -

a - re. te li - ben - ter so - ci -
bey thee. teach us al - ways to o -

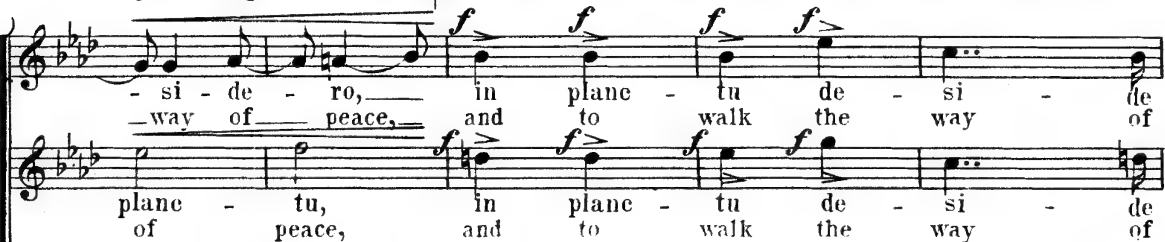
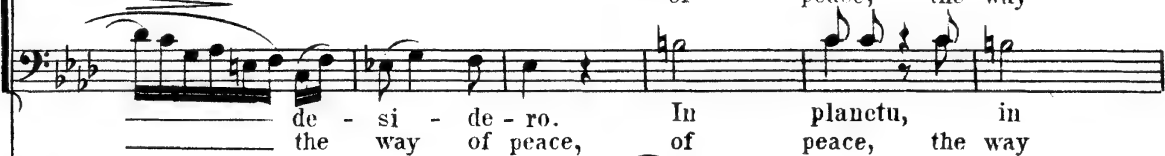
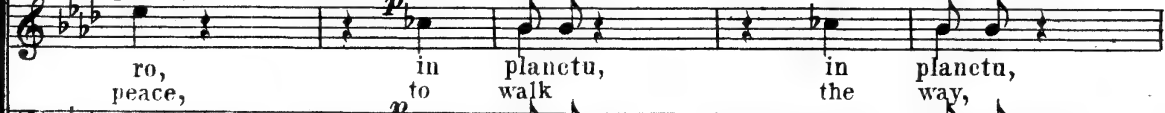
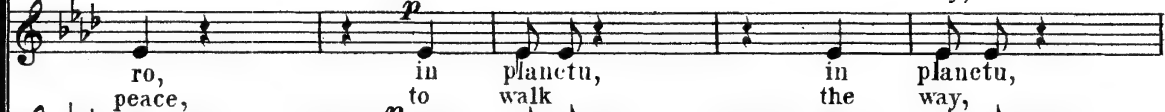
Jux - ta cru - cem te - cum sta - re,
Ohi vouch - safe us true re - pen - tance,

a - re, in plane - tu de - si - de - ro,
bey thee, and to walk the way of peace,

ALTO.



TENOR.

SOPRANO. *p*

ff

in plane - tu de - si - de - ro.
and walk the way, the way of peace.

ff

in plane - tu de - si - de - ro.
and walk the way, the way of peace.

ff

pp

sotto voce.

Vir - go, vir - gi - num prae - cla - ra, mi - hi jam non sis a -
Let - thy light so shine be - fore us, And - thy mer - cy be up -

sotto voce.

Vir - go, vir - gi - num prae - cla - ra, mi - hi jam non sis a -
Let - thy light so shine be - fore us, And - thy mer - cy be up -

sotto voce.

ma - ra; Vir - go, vir - gi-num prae - cla - ra,
on us; let thy light so shine be - fore us,

mi - hi jam non sis a - ma - ra, fac me te -
and thy mer - cy be up - on us, e'en as is

cum plan - ge - re, fac me
our trust in thee, e'en as

te is - cum plan ge re:
is our trust in thee:

Vir - go, vir - gi - num prae - cla - ra,
Let thy light so shine be - fore us,

Vir - go, vir - gi - num prae - cla - ra,
Let thy light so shine be - fore us,

p

mi - hi jam non sis a - ma - ra,
and thy mer - cy be up - on us,

cla - ra, mi - hi jam non sis a -
fore us, and thy mer - cy be up -

mi - hi jam non sis a - ma - ra,
and thy mer - cy be up - on us,

cla - ra, mi - hi jam non sis a -
fore us, and thy mer - cy be up -

Vir - go, vir - gi - num prae - cla - ra, mi - hi
let thy light so shine be - fore us, and thy
ma - ra,
on us,
Vir - go, vir - gi - num prae - cla - ra, mi - hi
let thy light so shine be - fore us, and thy
ma - ra,
on us,
jam non sis a - ma - ra, fac me te - cum plan - ge -
mer - cy be - up - on us, e'en as is our trust in
jam non sis a - ma - ra, fac me te - cum plan - ge -
mer - cy be - up - on us, e'en as is our trust in
re, thee, our plan - ge - re, fac me
thee, our trust in thee, e'en as
re, thee, our plan - ge - re, fac me
thee, our trust in thee, e'en as
fac me te - cum,
e'en as is
fac me te - cum,
e'en as is
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te - cum, fac me te - cum, fac me te - cum plan - ge -
 is our trust in thee, e'en as is our trust in
 fac me te - cum, fac me te - cum plan - ge -
 our trust in thee, e'en as is our trust in

f *f* *f* *f* *ff*

re, fac me te - cum plan - ge - re,
 thee, as is our trust in thee, *p*
 re, fac me te - cum
 thee, e'en as is our

p *p* *p*

re, fac me te - cum
 thee, e'en as is our

p

plan - ge - re,
 as our trust

pp *pp* *pp*

plan - ge - re,
 as our trust

pp *pp* *pp*

plan - ge - re,
 as our trust

pp *pp* *pp*

plan - ge - re, te
is still in thee, as

plan - ge - re, te
is still in thee, as

plan - ge - re, is plan - ge in - re; te
is still in thee, is still in thee, as

cum plan - ge - re.
our trust is still in thee.

cum plan - ge - re.
our trust is still in thee.

f

morendo.

Nº 7. "Fac ut portem."
(I will sing of thy great mercy.)
Cavatina.

Andante grazioso. (♩ 104.)

Piano.

dolce.

dolce.

ff

p

ff

Soprano II.

Fac ut por-tem Chris-ti mor-tem, pas-si-o-nis e-jus
I will sing of thy great mer-cy, for I was in deep af-

pp

sor-tem et pla-gas re-co-le-re,
flic-tion, and thou didst de-liv-er me,

et Lord, pla-gas
thou didst

re-co-le-re.
de-liv-er me!

ff *pp* *ff* *pp*

Fac me pla - gis vul - ne -
I will call un - to the

ff *p*

ra - ri,
peo - ple,

ff *pp* *ff* *pp*

cru - ce hâc i - ne - bri -
and the na - tions all shall

ff *p*

a - ri, ob a - mo - rem Fi - li -
hear me, and shall praise thy ho - ly

ff *p*

i, name, ob a - mo - rem Fi - li -
and shall praise thy ho - ly

i, name, ob a - mo - ram Fi - li - i: fac me
and shall praise thy ho - ly name: I will

p *ff* *pp*

pla - gis vul - ne - ra - ri, cru - ce hâc i - ne - bri -
call un - to the peo - ple, and the na - tions all shall

pp

a - ri, ob a - mo - rem Fi - li - i,
hear me, and shall praise thy ho - ly name,

ob
all

a - mo -
shall praise

f *p*

This system features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has three sharps (F#, C#, G#). The vocal line begins with a half note, followed by a quarter note, and then a half note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simpler bass line in the left hand. Dynamics include *f* (forte) and *p* (piano).

rem
thy

Fi - li -
ho - ly

f *ff*

The second system continues the vocal and piano parts. The vocal line has a half note followed by a quarter note. The piano accompaniment features a more complex eighth-note pattern in the right hand. Dynamics include *f* (forte) and *ff* (fortissimo).

i, ob
name, all

a - mo -
shall praise

rem
thy

This system shows the vocal line with a half note, a quarter note, and a half note. The piano accompaniment has a steady eighth-note pattern. Dynamics include *f* (forte) and *ff* (fortissimo).

Fi
ho

li - i.
ly name.

p

The fourth system continues the vocal and piano parts. The vocal line has a half note, a quarter note, and a half note. The piano accompaniment features a steady eighth-note pattern. Dynamics include *p* (piano).

p

The fifth system shows the vocal line with a half note, a quarter note, and a half note. The piano accompaniment has a steady eighth-note pattern. Dynamics include *p* (piano).

Nº 8. "Inflammatus et accensus"

(When thou comest.)

Air and Chorus.

Andante maestoso. (♩ = 66.)

Piano.

*ff sostenuto.**trem.**trem.**pp*Sopr. Solo. *f**sotto voce.*In - flam - ma - tus,
When thou com - est,in - flam -
when thou

ma - tus et ac - cen - sus
com - est to the judg - ment,

per - te, Vir - go, sim de -
Lord, re - mem - ber thou thy

fen - sus, per - te, Vir - go,
ser - vants, O re - mem - ber

sim thou de - fen - sus in di - e ju -
thy ser - vants, none else can de -

cresc.

di - ci - i.
liv - er us.

ff

Chorus.

ff SOPR.

In di - e ju - di - ci - i, in di - e ju - di - ci - i,
None else can de - liv - er us, none else can de - liv - er us,

ALTO.

ff

TENOR.

In di - e ju - di - ci - i, in di - e ju - di - ci - i,
None else can de - liv - er us, none else can de - liv - er us,

BASS.

Sopr. Solo. *sotto voce*.

cru - ee eus - to - di - ri,
 bring us to — thy king - dom,

sotto voce.

Fac me cru - ee eus - to -
 Save and bring us to thy

sotto voce.

Fac me cru - ee eus - to -
 Save and bring us to thy

mor - te Chris-ti — prae - mu - ni - ri,
 there to wor - ship — with — the — faith - ful,

di - ri, mor - te
 king - dom, there to

di - ri, mor - te
 king - dom, there to

mor - te Chris - ti
 there to wor - ship

Chris - ti prae - mu - ni - ri,
 wor - ship with the faith - ful,

mor - te
 there to

Chris - ti prae - mu - ni - ri,
 wor - ship with the faith - ful,

mor - te
 there to

prae - mu - ni - ri,
 with the faith - ful,

con - fo -
 and for

Chris - ti
 wor - ship

prae - mu - ni - ri,
 with the faith - ful,

Chris - ti
 wor - ship

prae - mu - ni - ri,
 with the faith - ful,

ve - ri gra -
ev - er dwell

con - fo - ve - ri gra - ti -
and for ev - er dwell with

con - fo - ve - ri gra - ti -
and for ev - er dwell with

ff

â, thee, con - fo - ve - ri
and for ev - er

â, thee, con - fo - ve - ri
and for ev - er

ff

ti - â.
with thee.

gra - ti - â.
dwell with thee.

gra - ti - â.
dwell with thee.

f

In - flam - ma - tus,
When thou com - est,

sotto voce.

in - flam - ma - tus et ac -
when thou com - est to the

cen - sus, per - te, Vir - go,
judg - ment, Lord, re - mem - ber

sim de - fen - sus, per - te,
thou thy ser - vants, O re -

Vir - de - fen - sus in
mem - - go, sim thy ser - vants! None
- ber thou

di - e ju - di - - ci -
else can de - liv - - er

1.
us. *ff* In di - e ju - di - ci - i,
None else can de - liv - er us,

ff In di - e ju - di - ci - i,
None else can de - liv - er us,

in di - e ju - di - ci - i, in di - e ju -
none else can de - liv - er us, none else can de -

di - ci - i, in di - e ju - di - ci - i.
liv - er us, none else can de - liv - er - us.

di - ci - i, in di - e ju - di - ci - i.
liv - er us, none else can de - liv - er - us.

pp

Solo.

p sotto voce.

Fac me cru - ce eus - to - di - ri,
 Save, and bring us to thy king - dom,

sotto voce.

Fac me
 Save, and

sotto voce.

Fac me
 Save, and

sotto voce.

p

mor - te Chris-te prae - mu -
 there to wor - ship with the -

cru - ce eus - to - di - ri,
 bring us to thy king - dom,

cru - ce eus - to - di - ri,
 bring us to thy king - dom,

ni - ri, mor - te
 faith - ful, there to

mor - te Chris - ti prae - mu - ni - ri,
 there to wor - ship with the faith - ful,

mor - te Chris - ti prae - mu - ni - ri,
 there to wor - ship with the faith - ful,

The piano accompaniment consists of a right-hand part with dense chordal textures and a left-hand part with a simple bass line.

Chris - ti prae - mu - ni - ri
 wor - ship with the faith - ful,

mor - te Chris - ti prae - mu -
 there to wor - ship with the

mor - te Chris - ti prae - mu -
 there to wor - ship with the

The piano accompaniment continues with similar textures, including a key signature change to one sharp (F#) in the second system.

con - fo - ve - ri and for ev - er gra - dwell

ni - ri, faith - ful, con - fo - ve - ri and for ev - er

ni - ri, faith - ful, con - fo - ve - ri and for ev - er

gra - dwell ti - with thee, con - fo - and for

gra - dwell ti - with thee, con - fo - and for

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- - - - - ti - â,
 with thee,

ve - ri gra - ti - â,
 ev - er dwell with thee,

ve - ri gra - ti - â, con - fo -
 ev - er dwell with thee, and for

ff

p

ff

ff

con - fo -
 and for

ff

con - fo - ve - ri
 and for ev - er

ve - ri gra -
 ev - er dwell

6

ve - - - ri gra - - - ti -
 ev - - - er dwell - - - with

gra - - - ti -
 dwell - - - with

- - - ti -
 with

The piano accompaniment consists of a right-hand part with a flowing sixteenth-note melody and a left-hand part with a steady eighth-note bass line.

â,
 thee, con - fo -
 and for

â,
 thee, con - fo - ve - ri
 and for ev - er

â,
 thee, con - fo - ve - ri gra -
 and for ev - er dwell - - -

The piano accompaniment continues with the same rhythmic patterns, featuring a more complex right-hand melody with some chromaticism and a consistent left-hand bass line.

ve - - - ri gra -
ev - - - er dwell

gra
dwell

gra -
dwell - ti -
with

The first system of the musical score, measures 76-77. It features five vocal staves and a piano accompaniment. The vocal parts have lyrics: 've - - - ri gra -', 'ev - - - er dwell', 'gra dwell', 'gra - dwell - ti -', and 'with'. The piano accompaniment consists of a right-hand part with sixteenth-note chords and a left-hand part with eighth-note chords.

- ti - â.
with thee!

ti - - - â.
with thee!

- - - â.
thee!

ti - - - â.
with thee!

ff *Tutta forza.*

The second system of the musical score, measures 78-81. It continues with five vocal staves and piano accompaniment. The vocal parts have lyrics: '- ti - â. with thee!', 'ti - - - â. with thee!', '- - - â. thee!', and 'ti - - - â. with thee!'. The piano accompaniment features a right-hand part with sixteenth-note chords and a left-hand part with eighth-note chords. The system concludes with the instruction '*ff* *Tutta forza.*'.

Nº 9. "Quando corpus."

(Hear us, Lord.)

Quartet (without accompaniment.)

77

Andante.

Soprano. *p*

Alto. *p*

Tenor. *p*

Bass. *p*

Quan - do cor - pus mo - ri - e - tur, mo - ri - e -
Hear us, Lord! We bless the name of our Re - deem -

Andante. (♩ = 72.)

Piano. *p*

Quan - do cor - pus mo - ri - e - tur, mo - ri - e -
Hear us, Lord! We bless the name of our Re - deem -

tur,
er!

Quan - do cor - pus mo - ri - e - tur, fac ut a - ni - mae do -
Bless the name of our Re - deem - er, and his great and won - drous

tur,
er,

tur, Quan - do cor - pus mo - ri - e - tur, fac ut a - ni - mae do -
er, Bless the name of our Re - deem - er, and his great and won - drous

ne - tur, a - ni - mae do - ne - tur Pa - ra - di - si
mer - cies, all his won - drous mer - cies, now and ev - er

ne - tur, a - ni - mae do - ne - tur
mer - cies, all his won - drous mer - cies,

ff glo - ri - a. *sotto voce.* Quan - do
glo - ri - fy. Bless the

ff Pa - ra - di - si glo - ri - a. *sotto voce.* Quan - do
now and ev - er glo - ri - fy! Bless the

ff *p*

cor - pus mo - ri - e - tur, fac ut a - ni - mae do -
name of our Re - deem - er, and his great and won - drous

cor - pus mo - ri - e - tur, fac ut a - ni - mae do -
name of our Re - deem - er, and his great and won - drous

pp

ne - tur Pa - ra - di - si, Pa - ra - di - si glo - ri -
mer - cies, now and ev - er, now and ev - er glo - ri -

ne - tur Pa - ra - di - si, Pa - ra - di - si glo - ri -
mer - cies, now and ev - er, now and ev - er glo - ri -

pp

pp

sotto voce.

a. Quan - do cor - pus mo - ri - e - tur,
fy! All his mer - cies, all his mer - cies,

sotto voce.

a. Quan - do cor - pus mo - ri - e - tur,
fy! All his mer - cies, all his mer - cies,

p

fac - ut a - ni - mae do - ne - tur Pa - ra - di - si
all his great and won - drous mer - cies, now and ev - er

f

fac - ut a - ni - mae do - ne - tur
all his great and won - drous mer - cies,

f

ff glo - ri - a. *sotto voce.* Quan - do
glo - ri - fy! Bless the

ff Pa - ra - di - si glo - ri - a. *sotto voce.* Quan - do
now and ev - er glo - ri - fy! Bless the

ff *ff* *p*

cor - pus mo - ri - e - tur, fac ut a - ni - mae do - ne - tur Pa - ra -
name of our Re - deem - er, and his great and won - drous mer - cies now and

cor - pus mo - ri - e - tur, fac ut a - ni - mae do - ne - tur Pa - ra -
name of our Re - deem - er, and his great and won - drous mer - cies now and

pp di - si, Pa - ra - di - si glo - ri - a. Quan - do
ev - er, now and ev - er glo - ri - fy, all his

pp di - si, Pa - ra - di - si glo - ri - a. Quan - do
ev - er, now and ev - er glo - ri - fy, all his

pp *pp*

cor-pus mo-ri-e-tur, fac ut a-ni-mae do-ne-
mer-cies, all his mer-cies, all his great and wondrous mer-

a-ni-mae do-ne-
great and wondrous mer-

cor-pus mo-ri-e-tur, fac ut a-ni-mae do-ne-
mer-cies, all his mer-cies, all his great and wondrous mer-

ff

ff tur-cies Pa-ra-di-si, Pa-ra-di-si glo-ri-
now and ev-er, now and ev-er glo-ri-
ff tur-cies Pa-ra-di-si, Pa-ra-di-si glo-ri-
now and ev-er, now and ev-er glo-ri-
ff glo-ri-
glo-ri-

sotto voce

sotto voce

sotto voce

a. fy, Quan-do cor-pus mo-ri-e-tur, fac ut a-ni-mae do-
all his mer-cies, all his mercies, all his great and wondrous

a. fy, Quan-do cor-pus mo-ri-e-tur, fac ut a-ni-
all his mer-cies, all his mercies, all his great and

ff

ff

ne - - tur Pa - ra - di - si, Pa - ra - di - si glo -
mer - - cies now and ev - er, now and ev - er glo -

mae do - ne - tur
wondrous mer - cies

mae do - ne - tur Pa - ra - di - si, Pa - ra - di - si glo -
wondrous mer - cies now and ev - er, now and ev - er glo -

ff *sotto voce* *ff* *sotto voce* *p*

- ri - a, - ri - fy, Pa - ra - now and

- ri - a, Pa - ra - di - si, Pa - ra -
- ri - fy, now and ev - er, now and

sotto voce

glo - ri - a, Pa - ra - di - si glo - ri - a, Pa - ra -
glo - ri - fy, now and ev - er glo - ri - fy, now and

Pa - ra - di - si, Pa - ra - di - si, Pa - ra -
now and ev - er, now and ev - er, now and

di - si glo -
ev - er glo -

di - si glo -
ev - er glo -

The first system of the musical score consists of four staves. The top two staves are for vocal parts, and the bottom two are for piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal parts enter with the lyrics 'Pa - ra - di - si, Pa - ra - di - si, Pa - ra - now and ev - er, now and ev - er, now and'. The piano accompaniment provides harmonic support with chords and moving lines.

di - si, Pa - ra - di - si, Pa - ra - di - si glo - ri - a.
ev - er, now and ev - er, now and ev - er glo - ri - fy!

- - - - - ri - a.
- - - - - ri - fy!

- - - - - ri - a.
- - - - - ri - fy!

The second system continues the musical piece. It features the same four-staff layout. The vocal parts continue with the lyrics 'di - si, Pa - ra - di - si, Pa - ra - di - si glo - ri - a. ev - er, now and ev - er, now and ev - er glo - ri - fy!'. The piano accompaniment includes a 'trium' (triumph) marking and a forte 'f' dynamic. The system concludes with a double bar line and repeat signs.

Nº 10. "In sempiterna saecula, Amen."

(To Him be Glory evermore.)

*Chorus.**(The four Solo parts with the Chorus.)*

Allegro. **Tutti.**

Soprano. *ff* A - men,

Alto. *ff Tutti.* A - men,

Tenor. *ff Tutti.* A - men,

Bass. *ff Tutti.*

Piano. *ff* *ten.* *ff*

Allegro. (♩ = 144.)

ff A - men,

ff A - men,

ff *ten.* *ff*

ff A - men, *f* In sem-pi-ter-na
To him be glo-ry

ff A - men,

ten.

sae-cu-la, A - - - - men, A - - - -
ev-er-more, In sem-pi-ter-na
To him be glo-ry

A - - - - - men, A - - - -

men,

sae-cu-la, A - - - - - men, A - - - -
ev-er-more, men, in sem-pi-ter-na
men, to him be glo-ry

A - - - - - men, A - - - -

men, A - - -
men,
sae-cu - la, A - - -
ev - er - more, men, A - - -
men, in sem - pi - ter - na
to him be glo - ry

men, in sem - pi - ter - na
to him be glo - ry
men,
men, in sem - pi -
to him be
sae - cu - la, A - - -
ev - er - more,

sae - cu - la, A - - -
ev - er - more, A - - - men, A - - - men,
A - - - men, in sem - pi - ter - na sae - cu
to him be glo - - - ry ev - er -
ter - na sae ev - cu - la, in sem - pi - ter - na sae ev -
glo - ry er - more, to him be glo - ry ev -
men, A - - - men,
men,

in sem-pi-ter - na sae - cu - la, A -
to him be glo - ry ev - er - more,

la, A - men, A - men, in sem-pi-ter - na
more, to him be glo - ry

cu - la, in sem-pi - ter - na sae - cu - la, in sem-pi -
er - more, to him be glo - ry ev - er - more, to him

A - men, A - men,

men, A - men, in sem-pi-ter - na sae - cu -
to him be glo - ry ev - er -

sae - cu - la, A - men, A - men,
ev - er - more,

ter - na sae - cu - la, in sem-pi - ter - na sae -
glo - ry ev - er - more, to him be glo - ry ev -

men, A - men,

la, more, in sem-pi-ter - na sae - cu - la, A -
more, to him be glo - ry ev - er - more

in sem-pi-ter - na, A -
to him be glo - ry, A -

cu - la, A - men, A -
er - more

A -

men, A -

men, in sem-pi-ter - na sae-cu - la, A -

men, to him be glo - ry ev - er - more, A -

men, A -

men, A -

men, in sem-pi-ter - na sae - cu -

men, to him be glo - ry ev - er -

men, A - men

men, in sem-pi - ter-na sae

men, to him be glo-ry ev -

men,

ff

la, A - men, A - men, in sem-pi-ter - na

more, to him be glo - ry

in sem-pi-ter - na sae - cu - la, A -

to him be glo - ry ev - er - more,

cu - la, in sem-pi - ter - na sae - cu - la, in sem-pi -

er - more, to him be glo - ry ev - er - more, to him be

A - men, A -

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sae - cu - la, A - men,
ev - er - more,

men, A - men, in sem-pi-ter - na sae - cu -
to him be glo - ry ev - er -

ter - na sae - cu - la, in sem-pi-ter - na
glo - ry ev - er - more, to him be glo - ry

men, A - men, A - men, A -

la, more, A - men,

sae cu - la, A - men, A -
ev - er - more,

men, in sem-pi-ter - na
to him be glo - ry

men, in sempiter -
to him be glo -

A - men, A - men, A -

men, in sempiter -
to him be glo -

sae - cu - la, A - men, A -
ev - er - more,

na, in sempi-ter - - na, in sempi-ter - - na, in sempi-ter - -
ry, to him beglo - - ry, to him beglo - - ry, to him beglo - -

men, A - men, A - - - - men, A -

na, in sempi-ter - - na, in sempi-ter - - na, in sempi-ter - -
ry, to him beglo - - ry, to him beglo - - ry, to him beglo - -

men, A - men, A - - - - men, A -

The first system of the musical score consists of five staves. The top four staves are for vocal parts: Soprano, Alto, Tenor, and Bass. Each staff has its own set of lyrics. The bottom staff is for the piano accompaniment, with a grand staff (treble and bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music is in a hymn-like style with a steady piano accompaniment.

na, A -
ry, A -

men, A -

na, A -
ry, A -

pp

The second system continues the musical score with five staves. The vocal parts continue with their respective lyrics. The piano accompaniment continues with a steady rhythm. The key signature and time signature remain the same as in the first system.

The third system of the musical score consists of five staves, continuing the vocal and piano parts. The vocal parts conclude their phrases, and the piano accompaniment provides a final harmonic support. The key signature and time signature remain consistent with the previous systems.

men, in sem-pi-ter - na
to him be glo - ry

men, in sem-pi -
to him be

men,

sae - cu - la, A -
ev er - more,

ter na sae cu - la, A -
glo ry ev er - more,

in sem-pi - ter na sae cu -
to him be glo ry ev er -

in sem-pi - ter na sae - cu - la,
to him be glo ry ev er - more,

men, A

men, A

la, more, A

men,

p

cresc.

f

ff

ff

[illegible]

na, A - - -
ry, A - - -

ter glo - - - na, A - - -
glo - - - ry, A - - -

in sem-pi - ter na, A - - -
to him be glo ry, A - - -

in sem-pi - ter na, A - - -
to him be glo ry, A - - -

men, in sem-pi - ter na sae ev - - -
to him be glo - - - ry ev - - -

men, in sem-pi - ter na sae ev - - -
to him be glo - - - ry ev - - -

men, in sem-pi - ter na
to him be glo - - - ry

in sem-pi -
to him be

p *cresc.*

cu - la, A - - -
er - more, A - - -

cu - la, A - - -
er - more, A - - -

sae ev - - - cu - la,
er - more,

ter glo - na sae - cu - la,
glo - ry ev - er - la, more, A - - -

f *ff*

men, A - men, A - men, A - men,

men, in sem-pi-ter-na, to him be glo-ry,

men, A - men, in sem-pi-ter-na, to him be glo-ry,

A - men, in sem-pi-ter-na, to him be glo-ry,

men, A - men, in sem-pi-ter-na, to him be glo-ry,

in sem-pi-ter-na, to him be glo-ry, in sem-pi-ter-na, to him be glo-ry,

in sem-pi-ter-na, to him be glo-ry, in sem-pi-ter-na, to him be glo-ry,

ter glo-ry, in sem-pi-ter-na, to him be glo-ry, in sem-pi-ter-na, to him be glo-ry,

cresc.

in sem - pi - ter - - - na, in sem - pi - ter - -
 to him be glo - - - ry, to him be glo - -

in sem - pi - ter - - - na, in sem - pi -
 to him be glo - - - ry, to him be

ter - na,
 glo - ry A - - men,

f *ff*

- - - - - na,
 - - - - - ry, A - - - -

ter - - - - - na,
 glo - - - - - ry, A - - - -

in sem - pi - ter - - - na,
 to him be glo - - - ry, A - - - -

in sem - pi - ter - - - na,
 to him be glo - - - ry, A - - - -

men, in sem - pi - ter - - - na, in sem - pi - ter - - -
 to him be glo - - - ry, to him be glo - - -

men, A - - - men, A - - - men, A - - - men, A - - -

men, in sem - pi - ter - - - na, in sem - pi - ter - - -
 to him be glo - - - ry, to him be glo - - -

men, A - - - men, A - - - men, A - - - men, A - - -

ff

na, in sem - pi - ter - - - na, in sem - pi - ter - - -
 ry, to him be glo - - - ry, to him be glo - - -

na, in sem - pi - ter - - - na, in sem - pi - ter - - -
 ry, to him be glo - - - ry, to him be glo - - -

na.
 ry.

men.

na.
 ry.

men.

Andantino moderato.

sotto voce

97

First system of the musical score. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves. The vocal staves have the lyrics "A - men," with the word "A" on a high note and "men," on a lower note. The piano accompaniment is in 8/8 time and features a melodic line in the right hand and a more rhythmic line in the left hand. The tempo is marked "Andantino moderato." and the dynamic is "sotto voce".

Second system of the musical score. It consists of two piano staves. The tempo is marked "Andantino moderato. (♩) = 132." and the dynamic is "pp". The piano accompaniment features a melodic line in the right hand and a more rhythmic line in the left hand. The system ends with a double bar line.

Third system of the musical score. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves. The vocal staves have the lyrics "A - - - men, A - - -" with the word "A" on a high note and "men," on a lower note. The piano accompaniment is in 8/8 time and features a melodic line in the right hand and a more rhythmic line in the left hand. The tempo is marked "Andantino moderato." and the dynamic is "sotto voce".

Fourth system of the musical score. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves. The vocal staves have the lyrics "men, A - - -" with the word "A" on a high note and "men," on a lower note. The piano accompaniment is in 8/8 time and features a melodic line in the right hand and a more rhythmic line in the left hand. The tempo is marked "Andantino moderato." and the dynamic is "pp". The system ends with a double bar line.

Tempo I. Animato.

ff men, in sempi-ter na, in sempi-ter
 men, to him be glo ry, to him be glo
 men, A
 men, in sempi-ter
ff to him be glo
 men, A

Tempo I. Animato.

ff

na,
 ry
 na, in sempi-ter
 ry, to him be glo na,
 ry

A men, in sempi-ter
 to him be glo
 men, A
 men,
 men,
 men, A

na, in sempi-ter
ry, to him beglo

in sempi-ter
to him beglo

na, in sempi-ter
ry, to him be glo

na,
ry, A

na,
ry, A

men, A - men, A -

men, A - men, A -

ff

men, A - - - men, A - - -

men, A - - - men, A - - -



men. _____

men. _____



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